

THE ANTIQUE PHONOGRAPH MONTHLY

Vol. III, No. 6 • 3400 Snyder Avenue, Brooklyn, N.Y. 11203 • June-July, 1975



SEEING DOUBLE!

THE FIRST TWO-SIDED RECORDS

(And New Information on the Beginnings of Victor Records)

Tim Brooks

Although disc records were sold commercially as early as the mid-1890's, and were the subject of experiments for several years before that, some of the seemingly obvious features of the disc took a surprisingly long time to be adopted. Paper labels were not
[Con't on page 3]

THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time. Please send all correspondence, subscription orders, and advertising to:

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3400 Snyder Avenue
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DEAR APM:

Question: I have a morning glory horn with the letters TCo.T inside a red oval. What does this stand for?

L.N., Van Nuys, Calif.

Answer: These initials stand for the *Tea Tray Co.* of Newark, N.J., a major manufacturer of both small and large horns. A man named, appropriately enough, Charles Eichhorn, was granted two important patents on August 22, 1905. The first was for a 14" long, self-supporting aluminum horn, the rights to which he assigned the *Tea Tray Co.* Since this horn was used on several Columbia models, we can guess that Columbia must have bought these from the Newark company. The patent date does appear on some of them. The second patent was for a ribbed morning glory horn, with the rib forming the longest measurement of the horn, instead of the petal. Since this patent date appears on several Edison horns, including the No. 10 cygnet, we can guess that Edison purchased the rights from the *Tea Tray Co.*



THE CHICAGO TALKING MACHINE CO.,

The Type N (Bijou) Graphophone with an unusual decal, late 1895 (See story on page 9).

(Con't from front page)

added until 1900, records larger than the severely truncated 7" size were not produced until 1901, and discs recorded on both sides were not thought to have come along until 1904. Most books on the early recording industry, including Read and Welch's basic *From Tinfoil to Stereo* and Gelatt's *The Fabulous Phonograph*, state that double-sided discs were first introduced by Odeon in Europe in 1904, and by Columbia and Victor in the U.S. in 1908 (Columbia having issued a few here on a limited basis in 1904-06).

But surprises constantly turn up in collecting, especially in regard to "firsts". In 1968 a prophetic note appeared in Jim Walsh's column in *Hobbies Magazine* stating that a lady in New Jersey had discovered a group of Berliner and Eldridge R. Johnson records from the turn of the century in a relative's attic. Three of the Berliners, she said, were double-sided! Jim was frankly amazed. Berliner discs, the first disc records to be sold commercially anywhere, were not made in the U.S. after mid-1900, and those known to collectors are invariably 7" in diameter, with etched labels (sometimes with the titles handwritten) and *single-sided*.

The records were found among the belongings of a man who had been a recording engineer for Eldridge Johnson. Although the lady was not a collector, she did not wish to part with them, and hence few details could be given at the time. Now, however, the three remarkable discs have surfaced again, and a fuller account can be given. They shed fascinating light on one of the murkiest periods in phonograph history, the transition from Emile Berliner's original disc company of the 1890's to Johnson's giant Victor Talking Machine Company of the twentieth century. Not

only are these three double-sided records older than any previously known, but they must be among the rarest records in the world.

The three records appear to be test pressings made during the summer of 1900, prototypes of a record intended for sale, although it is doubtful whether they actually *were* sold. All three are 7", have etched labels, and look like Berliners, (*See illustrations*), but they do not carry the usual Berliner heading — "E. Berliner's Gramophone." Instead two of them have in its place the following warning, set in bold face type: THIS RECORD IS LICENSED FOR USE ONLY ON THE BERLINER GRAMOPHONE. Title and artist credits are also carefully typeset. The combination of the warning, patent notice, and professional typesetting suggests a record intended for sale on the open market. One of the records, listed below as No. 1, had no label identification or patent notice, and all information on it was handwritten. This was undoubtedly a laboratory experiment, and may predate the other two.

One thing that immediately stands out is the numbering system — it is not that of Berliner's, which had a "0" prefix during its last days, but is Eldridge Johnson's, which he used for his early **Improved** and **Victor** records. And, in fact, all but one of these sides (A72) is listed in the Victor files, and was later issued on **Improved** and/or **Victor**. This is the first time anything known to have been issued on Victor has also been found on Berliner -- if these can be considered "Berliners". It is the closest recording link yet found between the two companies.

In order to place these records in their proper context, we need a little background

(Con't on next page)

THE THREE DOUBLE-SIDED "BERLINERS"

Record	Cat. No.	Take	Title and Artist	**Recording Date
#1	A18*	1	<i>Nancy</i> (Sung by S.H. Dudley)	May 22, 1900
	A23*	1	<i>I'd Like It</i> (Sung by S. H. Dudley)	June 6, 1900
#2	A56	2	<i>Lincoln's Speech at Gettysburg</i> (Wm. Hooley)	June 7, 1900
	A72	1	<i>War is a Bountiful Jade</i> (Sung by Geo. Broderick)	(not listed)
#3	A111	1	<i>Sweet and Low</i> (Sung by the Haydn Quartet)	July 11, 1900
	A111	2	<i>Sweet and Low</i> (Sung by the Haydn Quartet)	July 11, 1900

*No label heading and no number given on record; these two numbers established from Victor files. **Recording dates established from Victor files (A72 is missing).



on Eldridge Johnson's recording activities during this confused, lawsuit-ridden period. Johnson, a Philadelphia machine-shop operator, first became involved with the talking machine in 1896, when he was given a contract to manufacture spring-motors for the previously hand-driven Berliner Gramophones. He was immediately taken with the potential of this crude little instrument, and began experimenting with ways to improve both the gramophone and gramophone recording techniques, in the same year. Eventually, he designed and patented the familiar "trademark" Berliner Gramophone that collectors seek so eagerly today.

Johnson did good work, and he soon became Berliner's sole supplier for complete gramophones, sharing in the booming sales which Berliner enjoyed in late 1897-1898. He also developed an incised-wax recording process, which was a consider-

able improvement over Berliner's photo-engraving method. In the fall of 1898, Johnson began re-recording the active titles in the Berliner catalog using his new process, with the expectation that these new "masters" would ultimately be placed on sale by Berliner. Approximately 25 masters were re-made in 1898 and 200 during 1899.

Before these could reach the marketplace, however, a legal dispute arose which virtually drove Berliner out of business, at the height of his success. Berliner had given to one Frank Seaman an exclusive sales contract for Berliner products in the U.S. (with the exception of Washington, D.C.). But by the fall of 1898 Seaman had defected, and set up his own company and began marketing a competitive disc machine called the **Zonophone** (at first a Berliner in disguise, but then a completely

(Con't on page 6)

As to the Improved **GRAM-O-PHONE** **ZON-O-PHONE**

Do not confound it with anything of a similar name or nature
It isn't a "business" machine
You don't "talk into it"

Its sole purpose is that of Entertainment—

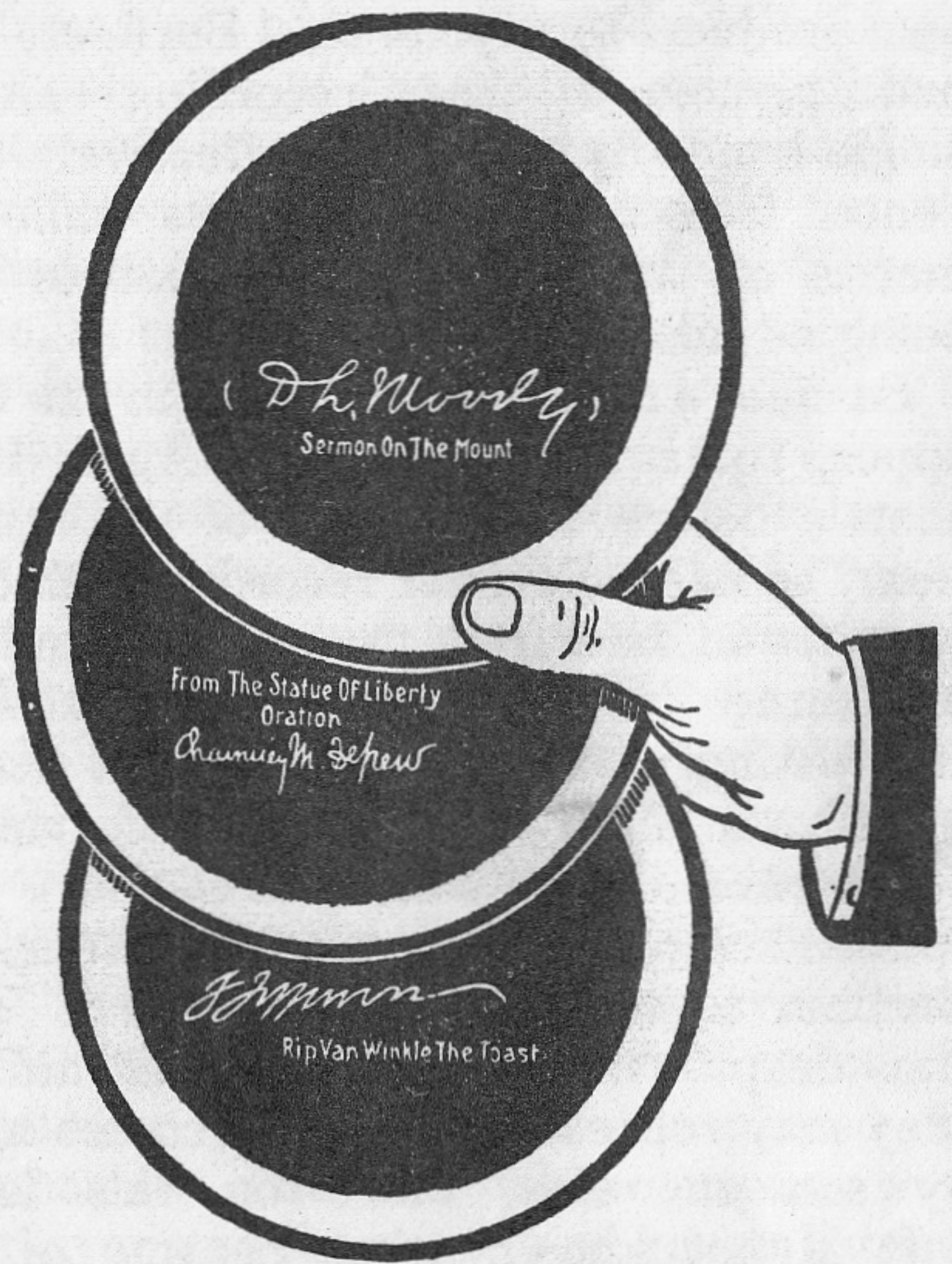
Reproducing Everything in Speech or Music, with
fidelity to the originals positively marvelous

Suited alike to Parlor, Lawn, Yacht, or
Exhibition Hall. With an ordinary horn it
has been heard in every part of the great Metro-
politan Opera House, New York. Its cornet
solos have been heard two miles.

Our records are **made by experts**, from
actual performances of the most celebrated
instrumentalists, bands, singers, actors, and
orators in the world.

These records, instead of being wax, to
be kept in cotton, and handled as if they were
egg-shells, are on hard, flat disks which are
practically indestructible—the **only perma-
nent records made.**

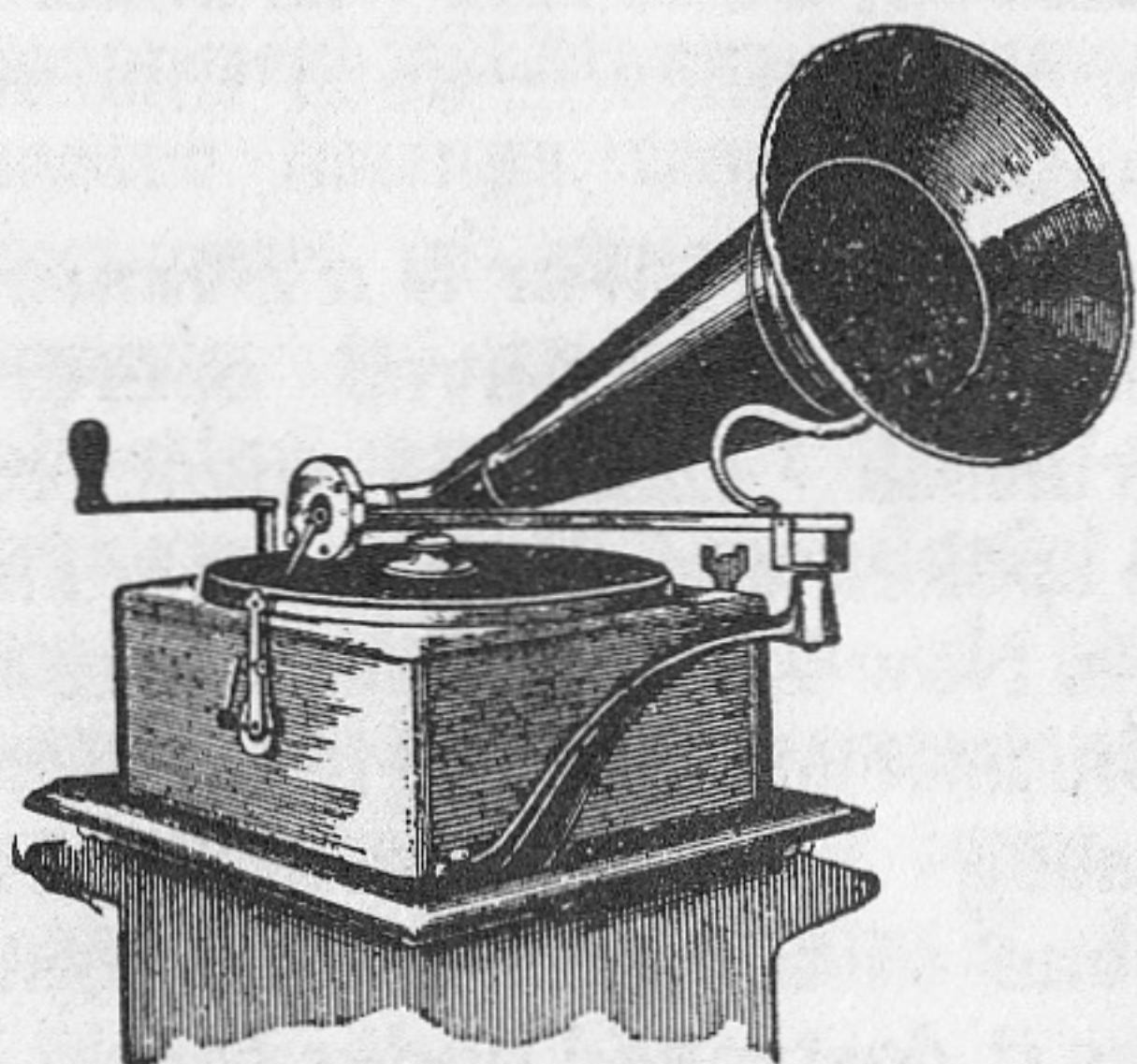
As a guarantee of authenticity each record
(except a few of the earliest ones) is **signed**.
Among the records whose genuineness is thus
attested by the autographs of their makers are
those of



HON. CHAUNCEY M. DEPEW
ADA REHAN

JOSEPH JEFFERSON
DWIGHT L. MOODY
SOUSA'S BAND, BANDA ROSSA, ETC.

REV. T. DEWITT TALMAGE
JESSIE BARTLETT DAVIS



CAUTION

The unprecedented popularity of the IMPROVED GRAMOPHONE (ZON-O-PHONE), as a means of entertainment has led to many attempts at imitation, some of which are most unscrupulous; but the principles upon which the GRAMOPHONE is constructed are covered by patents so broad that anything of the same nature approaching it in excellence **must be an infringement**, and as such will be promptly prosecuted.

This applies not only to manufacturers and dealers, but to USERS; and, pending suits already brought, the public are warned against purchasing that which may cause them much annoyance.

Price of the Improved Gramophone (Zon-o-phone) is invariably **TWENTY-FIVE DOLLARS**. Records 50 cents. For further information, catalogue of records, printed matter, etc., address **NATIONAL GRAMOPHONE COMPANY, 874 Broadway, New York.**

Actual subscribers to RECREATION, those whose names are on our books, can obtain the Zon-o-phone (improved Gramophone) **AT ONCE**, by the payment of \$5 cash and \$3 per month. The National Gramophone Company agree, if the instrument is not satisfactory, to refund the money, less express charges, if returned immediately. G. O. SHIELDS, Publisher "Recreation."

This ad, which appeared in several national magazines in October, 1898, was the first to show a "Zonophone". If one looks closely, it is obvious that it is a Berliner Gramophone!

(Con't from page 4)

different device). As a result, Berliner's distribution -- still legally controlled by Seaman -- suffered substantially in 1899, and record sales fell below those of the previous year.

By 1900, it appeared that Seaman was operating in collusion with the Columbia interests (till then ostensibly limited to the cylinder field), and was utilizing the protection of their patents. In early June 1900, Berliner finally ceased doing business with Seaman because of his repeated violations of their contract. Seaman immediately responded by obtaining an injunction forbidding Berliner himself from selling his own products to anyone else! Berliner, who had pioneered disc recording almost single-handedly, now was effectively prevented from doing any business while the merits of this contractual squabble was being adjudicated in the courts.

Berliner's recording activities in the U.S. appear to have ceased around April, 1900, shortly before the issuance of the injunction. The latest Berliner records which have been found date from that period, and are numbered in the 01200's and 01300's. Interestingly, some of these last issues have been found with *no* label information on the record -- just a blank area above the spindle hole. This may reflect an attempt by Berliner to continue selling records for a time despite the injunction against him, or they may represent "bootleg" copies made by someone else. More on this later.

It is not known what became of the Berliner masters recorded by Johnson in the period 1898-1899, or even how these masters may have been numbered. However, it is known (from the present day Victor files) that Eldridge Johnson began his *own* recording program in May of 1900, starting appropriately at number "A-1". It has generally been supposed that these "A" prefix masters were specifically made by Johnson for his *Improved Gramophone* label (so named because of his "improved" recording process), which he began issuing sometime in the fall of 1900. *This* label was later renamed *Victor* (trademark granted March 12, 1901). However, it now appears that during the summer of 1900, months before he launched the single-sided *Improved* label, Johnson issued -- or intended to issue -- the double sided records described above.

Johnson, in his first attempt at record manufacturing on his own, apparently did

not want to break completely with the Berliner interests. Berliner himself was enjoined from selling his records, but Johnson's double sided-discs were labelled only "to be played" on the Berliner Gramophone, and all except A72 were also announced as Berliner Gramophone Record". They were not manufactured by Berliner and were not actually *labelled* as Berliners, so for legal purposes it may have been thought that they could avoid the injunction, which did not specifically apply to Johnson. Seaman's brief, however, did contend that Berliner and Johnson were really synonymous.

The most notable aspect of these records is that Eldridge Johnson, who introduced so many innovations to the phonograph, also decided to make his very first discs double-sided, something no one else had ever done before, experimentally or otherwise. It is ironic, therefore, that eight years later, when Columbia converted its entire catalog to double-face, and began to advertise the feature heavily, Victor stubbornly resisted the trend and followed suit only reluctantly, because the public demanded it.

There are some other peculiarities about these particular discs, however, which suggest that they may not have been actually sold, but rather represented a "trial run". One of them has the same selection (different takes) on both sides. Another has some faint handwriting, in script across the grooves, apparently made with a soft lead pencil. Scrawled on A56 is the word "keep", while on A72 is the word "destroy". In fact, A56 (take 2) *was* later issued on *Improved*, while A72 was *unlisted* -- even in the Victor files -- until this one copy turned up.

This latter recording, *War is a Bountiful Jade*, was from a short-lived operetta entitled "Princess Chic" (pronounced "Chick" in the spoken announcement!). This show opened in New York on Feb. 12, 1900, and starred Christie MacDonald in the title role. The song had previously been recorded as one of the last regular issue Berliners. Was it destroyed under threat of the injunction or simply for technical reasons?

Disc #1, which is more clearly a laboratory test, has the words "Good - Johnson" scrawled in the wax at the top of one side, along with some other undecipherable scribblings. The announcements for these two sides are quite strange. On A18,

we hear the announcer say "Nancy, sung by S. H. Dudley". Then *after* the piano has begun its introduction, someone mumbles *over* the music, "Berliner Gramophone Record"! Selection A23 is even stranger, with some sort of background chatter audible after the piano begins, ending with "...for the Berliner Gramophone Company".

During a court case later in 1900, Eldridge Johnson testified that Seaman and others were pirating Berliner records -- buying copies and making duplicates from them -- and that he (Johnson) was asked by Berliner to devise ways to incorporate spoken company identifications into the records which would prevent this. (1) Perhaps this test represents his first attempt to do this, in such a way that the identification couldn't possibly be removed.

In any event, there is no firm evidence that Johnson's first double-sided records actually reached the marketplace, even though they were eminently saleable. All six sides are extremely well-recorded and clear, even today. Perhaps the stated connection with Berliner was still too close to avoid the Seaman injunction. It is interesting to note that when Johnson brought out his own *Improved* records later in 1900, the takes he used were generally not those recorded in May-July, but later takes from October-December. Perhaps he had to re-record them in order to eliminate the spoken "Berliner" announcements at the beginning. (2)

The further story of Johnson's recording activities is a long and fascinating one, which will be fully documented in a massive tome currently being researched by Ted Fagan and Bill Moran -- the complete Victor master listings from 1900 onward. The discovery of these "first" double-sided records is another example of how collecting can support "pure" research, and at the same time a wonderful illustration of the inventive genius of the man who developed the crude gramophone into the predominant recording form of the twentieth century -- Eldridge R. Johnson.

ACKNOWLEDGMENTS

Research as detailed as this requires the assistance of many knowledgeable people, and I would like to sincerely thank Paul Charosh, Ted Fagan, Allen Koenigsberg, Jim Walsh, and Ray Wile for their valuable contributions. (See Notes on page 16.)

MR. EDISON'S MEDICAL MARVEL

Robert Feinstein

"The advantages of the phonograph are very great to medicine and may be of incalculable importance to surgery." These words were quoted by *The New York Times* on March 5, 1889, a time when very few phonographs were in use and Edison was having difficulty in shipping operable machines to New York. The statement was attributed to Dr. Julius Mount Bleyer, a prominent physician and official doctor of the Metropolitan Opera House (until his death in 1915), who had apparently obtained one of the earliest models. Bleyer was only one of the increasing number of nineteenth century doctors who sought to advocate medical applications for the phonograph; this was ironic in Bleyer's case, as he was also closely associated with the development of the Electric Chair. The *Times* article then went on to give Dr. Bleyer's detailed description of his use of the phonograph to detect and record breathing irregularities in his patients.

Two years later, during a lecture on April 20, 1891, to a capacity audience at the New York County Medical Society, Dr. Bleyer asserted that the phonograph was particularly helpful in the diagnosis and treatment of throat diseases, such as croup and diphtheria. The patient's normal voice and breathing patterns could be played for comparison. Several phonographs were displayed and the assembled guests listened intently to recordings of a waltz played by a New Jersey brass band, a cornet tune, and a crying four-month-old baby.

And who was among Bleyer's audience, long before he became a legend? Lieut. G. Bettini, who was apparently familiar with Bleyer's work through his own association with the Metropolitan Opera. At this meeting, Bettini displayed a device he called a "Micro-Graphophone" which he had earlier publicized through the *Scientific American* article of April 26, 1890. Using this contrivance, Bettini talked, sang, cough, whistled and breathed into the instrument for the benefit of the audience. Needless to say, no demonstration cylinder made by Bettini has survived, and his commercial releases are quite difficult to locate today. It is a tantalizing possibility that this early collaboration between Bleyer and Bettini may have accounted for the survival of additional Bettini cylinders
(Con't on next page)



Julius Mount Bleyer

through the Bleyer family.

At a meeting of the Massachusetts Medical Society on November 20, 1889, (reported in *Science Magazine* on Jan. 17, 1890), Dr. A. N. Blodgett proposed the idea that the phonograph would be an excellent method of obtaining information about the medical histories and treatments of patients. Dr. Blodgett reminded those present how difficult it was for hospital personnel to get full data about individuals from the physicians who visited the wards. But the enthusiastic practitioner admitted that his own brief experiments, had up to that point, been only partially successful. The previous evening, he and an associate had visited Boston City Hospital, where one patient, whose responses they had doggedly attempted to record, had been admitted to the emergency room with fractured ribs. Any effort he made to speak above a whisper caused him excruciating pain! However, clear recordings were made of several other people. Any collector who has made his own recordings on this type machine, a Class M North American Electric, can appreciate what these patients went through.

On October 10, 1893, Dr. George A. Leech gave a lecture in New York City on his theory that phonographs could actually cure people with hearing impairments. "I regard the phonograph as the most wonderful invention of an age remarkable for its great discoveries," he declared. Dr. Leech told the assemblage that deafness, in his opinion, was caused by the failure of three bones within the inner ear to vibrate. He also explained that deaf people occasionally heard sounds while riding in street cars, because the loud noises physically caused these bones to move. His



Gianni Bettini

plan was to play phonographs at very high volumes to patients with hearing afflictions, in the belief that he could permanently alter the rigidity of the bones. It is hoped that Dr. Leech did not experiment too indiscriminately, for while his idea might be of help to a few deaf people, it could do great damage to others, especially those suffering from nerve deafness. At any rate, loud records were not common in 1893 (or for years after), for it was a time when record manufacturers were just able to classify some of their cylinders as "horn records", that is, loud enough that the old listening tubes were no longer needed!

The most organized effort to join medicine and the phonograph must have occurred sometime after 1908. Around that time, the U.S. Everlasting Co. issued a series of long-playing cylinders (80 rpm, 8 min.), under the auspices of the Medico-phone Post-Graduate Co. These cylinders sold for \$1.00 apiece, and there may have been 20 or 25 to a set. The only one I have seen was X-225, on the Diagnosis of Rheumatoid Diseases. I can only guess what kind of degree was awarded after completion of the course!

Looking back now, from an age when organ transplants are fairly commonplace, we may be amused by the imaginative ideas of Bleyer, Blodgett, and Leech. But the 19th century was very much a period of mechanical invention and a naive optimism that all problems could be cured. The phonograph itself, invented by a man who by his own admission, "never heard a bird sing after the age of 12," has succeeded primarily as an entertainment device today, preserving for us songs and music that are, for the most part, "just what the doctor ordered!" □

A STUDY OF THE PATENT PLATE SERIAL NUMBERS USED ON SPRING-WOUND CYLINDER GRAPHOPHONES

Howard and Judy Hazelcorn

There were many more Edison cylinder phonographs manufactured than Columbia cylinder machines in terms of actual quantities. We know from observation that Edison numbered his machines consecutively within each type, presumably starting with #1 for each line, such as the Homes, Gems and Standards. It is obvious, however, that Columbia did not use this method, because many of their rare models, made in limited quantities, carry serial numbers in six digits. It is our intention to "break the Columbia serial number code" to determine approximately how many machines of each type were originally manufactured. To our knowledge, this has never before been done.

First, to clear up some confusion on "names," the Columbia Phonograph Company became the official distributor and sales agent for the American Graphophone Company, which was the actual manufacturer of the machines. In essence, the two companies operated as one. Columbia had started out exclusively as a record company, but was absorbed in the mid-90's by American Graphophone. When this company opened its New York Office on January 1, 1897, the decorative decal on their cylinder machines was changed from "American Graphophone Co., Washington, D.C." to "American Graphophone Co., Broadway & 27th Street, New York, N.Y." and finally to "Columbia Phonograph Co., New York, N.Y."

For the purposes of this article, we have divided the Graphophone models into two categories: the first, which follows below, is what we call the "standard" or basic machines. The second, which is arranged in chart form on page 11, is of the premium or specialty machines which were derived or adapted from the basic models.

The following is a chronological commentary on Columbia entertainment cylinder machines from 1895 to 1905:

Type N (late 1895): This model, also called the *Bijou*, was the first Graphophone manufactured exclusively for home entertainment and at a popular price. (Little is yet known about the earlier Type G). The *Type N*, basically a Thomas MacDonald

design, was the only Graphophone ever to have an endgate. We believe that the serial numbers on this model started with the number 40,000. The highest number we have observed till now is 45060 — the lowest, 40,267, leading us to believe that approximately 5000 to 6000 of this model were manufactured and sold as *Bijou's*. However, Columbia eventually produced a "Type N" machine for the Montgomery Ward Company of Chicago, called a *Thornward* (with appropriate decal). This machine had the motor of the later *Type A* combined with the top mechanism from the *Type N*. The *Thornward* probably went on the market in mid-1897. The one model we have seen had the serial number 47,284. Additional research is needed.

Type A (late 1896): This model was the first to be called the *Columbia*, and was announced for the first time as an 1897 model in the December 1, 1896 catalog. Like the earlier *N*, it carried a Washington, D.C. decal, and at \$25.00 retail was aimed at a lower priced market. It appeared that these "Washington" *A's* started with the number 50,000. The numbers we have encountered to date range from 50,122 to 51,440, which would indicate only about 1500 machines made which does seem rather low, considering the popular price. The *A* line, however, was quickly superseded by the *AT*, so that may account for it. The black chassis of the *A* is decorated with beautiful gold leaves and the mainspring, unlike the earlier *N*, was "open-style", that is, there was no spring barrel.

Type A (early 1897): This model is basically the same as above, but has a "New York" decal, and the gold decoration on the black chassis is of red flowers with gold stems. The mainspring is also open. This is apparently the first machine produced at or immediately after the Jan. 1, 1897 move. This is indicated not only by the change in decal and decoration, but by a new system of serial numbers, which now begin with 200,000. However, this is somewhat speculative as we have seen only two "New York" *A's*. The following year (1898) the price was dropped to \$15.00 to move it out for the next model, the *AT* (see below).

(Con't on next page)

Type B (Sept. 1897): popularly called the *Eagle* because of its introductory price of \$10.00, this machine enjoyed enormous success. It was also available in a special highly-nickeled model for an additional \$3. The lowest number our research has uncovered is a *Type B* belt-cover with 81,628. We have looked at approximately 50 of these machines and concluded that Columbia initially reserved the numbers from 80,000 to 199,999 for its *Type B* machines. When this numbering range was filled (perhaps late 1900?), the serial numbers resumed at 400,000 and continued to approximately 425,000. Columbia then changed its patent plate designation from *Type B* to *Type BX*, a change first observed in the July, 1901 Columbia Catalog. It is still not clear why this designation was changed; perhaps the *Eagle* was now supplied with the new larger *D* Reproducer, or perhaps there is some connection with the eventual code Columbia used for its molded cylinders, *XP*. The highest number observed for a *BX* so far is 428,598, a machine which carried on its wooden cover an award decal from the Milan Exposition of 1906, indicating that it was made after that time. If this is so, then it would seem that only some 3000 or 4000 *Eagles* were sold between 1901 and 1906, a situation which seems unlikely. Does anyone have a higher number? Remember, the serial number was stamped on the oval belt cover when the *Eagle* was sold without a case and stamped on the "patent plate" when sold with it.

Type AT (late 1898): This model, also called the *Columbia*, was the first Graphophone to sport a "fancy" case. All previous models had flat surfaces on all sides of the base. This one had for the first time ornate, carved molding and small pillars at the corners. The black chassis is decorated with the new flowers in red and gold and is basically the same top as the "New York" *A*. But the motor is different as the double springs are enclosed in spring barrels. The numbering system appears to pick up from where the "New York" *A* must have ended. The lowest number so far for the *AT* is 209,472, and the highest 274,296. A run of about 75,000 machines would agree with the frequency this model is found today. At some undetermined date, Columbia discovered injection molding and the chassis of the *AT* was then made from "pot metal". This allowed the machines to be produced more cheaply, but the swelling

and warping on the later versions of this model haunts collectors today.

Type AO (1902): The numbering on this hard-to-find, very ornate machine, again seems to continue where its predecessor left off. The lowest number recorded is 276,082 and the highest, 293,120.

Type AW (1903?): This machine was identical to the *AO*, but was supplied with a new kind of floating reproducer which replaced the old *D* type. This new one resembled the disc model reproducer, with a bent claw and, of course, a permanent sapphire stylus. No numbering data is available as we have not seen this model, but it is probable that the numbers were inter-mixed with the *AO*'s, since the only difference was the type of reproducer.

Type AZ (1905): This model, the last of the *A* line, incorporated a novel "lyric-type" reproducer supported in a fixed frame (instead of the old type which "floated" on the record). It is not yet clear how Columbia was able to evade the Edison patents which covered the feature of a fixed mount to carry the reproducer. The corners of the case were rounded, without the earlier pillars of the *AT*. Otherwise, it was essentially the same. The range of numbers we have seen is — lowest, 295,616 and highest — 320,520.

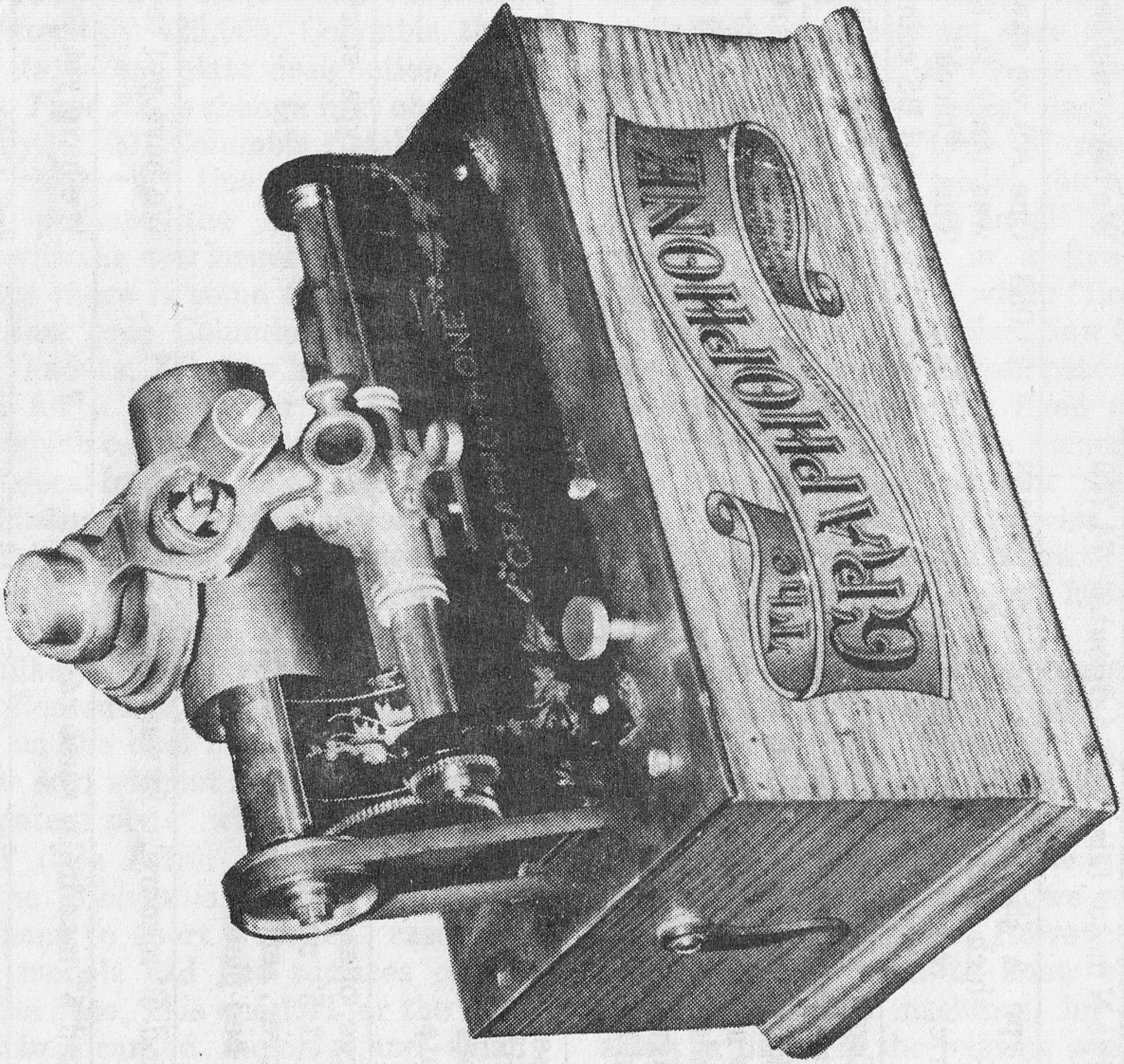
The above covers what we consider to be the basic line of Columbia cylinder machines from 1895 to 1905. The chart on page 11 indicates our limited findings on the Columbia "specialty" or "variety" models.

This concludes this study to date. In a forthcoming issue of *APM*, we will cover the 5" *Grand* machines. However, we do need help. We need to know the serial numbers on your machines, for this will assist in filling in the missing gaps. If you have serial numbers on any of the previous models which are *higher or lower* than what we have found, please let us know. If you have *any* *Grand* models made by Columbia, please let us know the model and serial no.

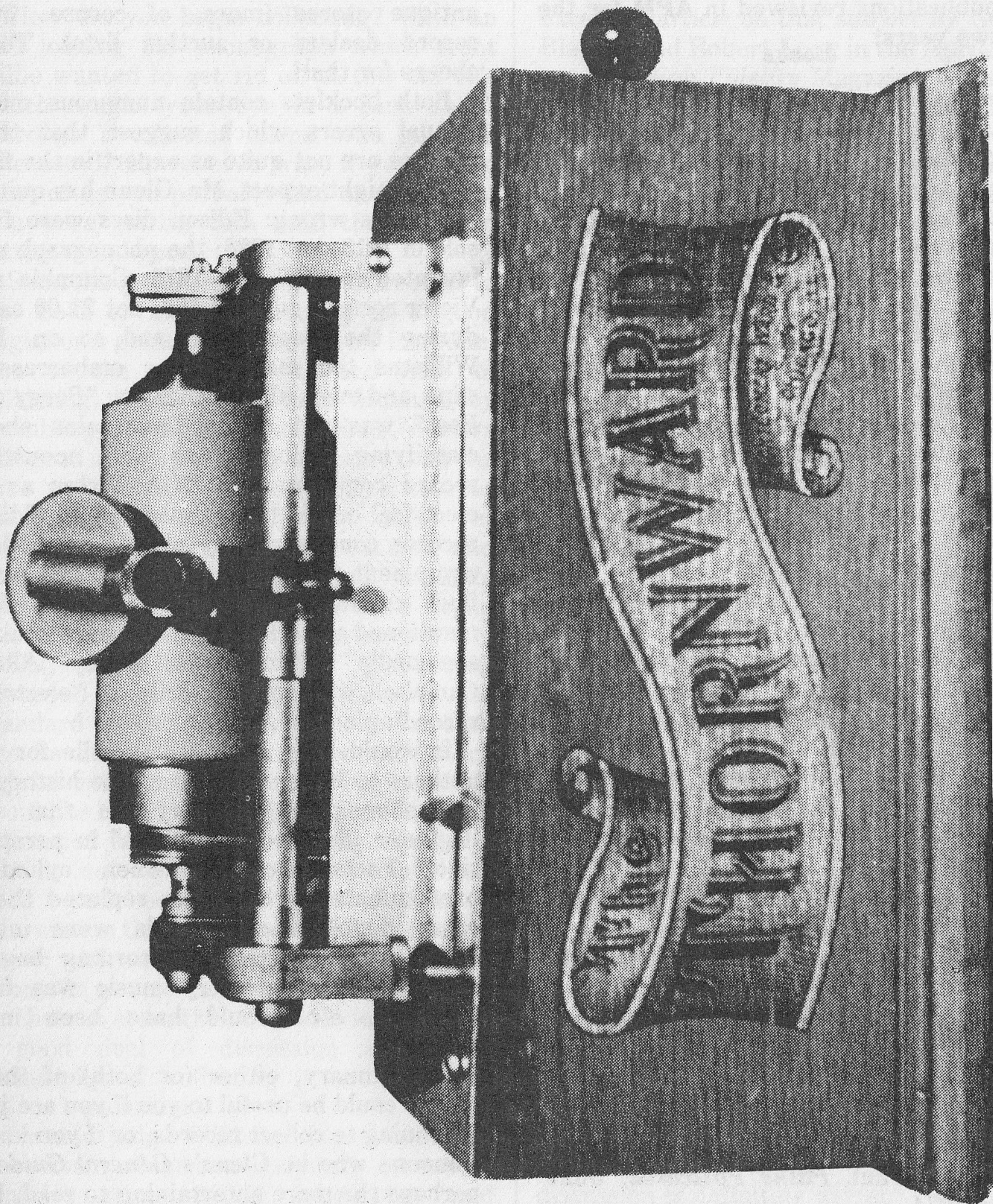
In this way, we think we can determine the actual number of machines of each type that was sold by Columbia. Of course, this information will be shared equally with all collectors. Our heartfelt thanks to all of the wonderful people who have helped thus far. **Ed. Note: Readers may send in additional information, either directly to *APM* or to Howard and Judy Hazelnut, 595 Grenville Avenue, Teaneck, N.J. 07666. If you wish to phone in your number, please call (201) 836-6293. Thanks in advance for your help!**

OUTLINE CHART OF COLUMBIA "SPECIALTY" GRAPHOPHONES

DATE TYPE INTRO.	DESCRIPTION	LOWEST & HIGHEST NO.	COMMENTS
AN 1897	Type A top — Type N motor (also called <i>Bijou</i>).	74,770 -	We have only seen one example.
AS 1897	Coin-operated Type A (Some patent plates still say Type S, which was an earlier and different (electric) coin-operated machine.	55,158 - 73,053	One AS we saw had a number of 502,373 and was made to accommodate English pennies. This "block" probably included post-1901 AS and BS coin-ops.
BS 1898	Coin-operated <i>Eagle</i> had its serial numbers intermixed with those of Type B (see in notes).	See Type B	This was Columbia's most popular coin-op.
Q 1898	Small open-works machine, basically the B, but with a single mainspring; the patent plate is at end of mandrel. The serial numbers are stamped into edge of shiny steel base-plate.	321,886 - 633,154	Numbering here makes little sense; obviously quite a few were made. This was the cheapest, mass-produced Graphophone made.
1904	Cast, black gilded base was made from 1904-07.	992,005 - 1,063,399	
AA 1901	Small, ornate case, nickeled works. Eagle-type motor under bed-plate, but it is wound with a crank. Numbers are stamped in lower left corner of bed-plate.	701,787 - 712,429	This type started with 700,000, apparently.
AB 1901	"MacDonald"; large, open-works machine with telescoping 2" and 5" mandrels. Very ornate wood base and cover, serial number is stamped on left corner of bed-plate.	753,614 - 756,769	This type started with 750,000, apparently.
AD 1901	Telescoping 2" and 5" mandrels, in very large ornate case.	?	We have yet to see one.
AF 1901	Telescoping 2" and 5" mandrels; same case as contemporary AT.	?	We have yet to see one.
AP 1903	Trivet-type machine, open-works, but has no feed screw.	?	We have not found any serial numbers on it.
AQ 1903	Same as AP, but <i>with</i> a feed screw.	?	No numbers found. Also called <i>Harvard, Jr.</i>



The Type A Graphophone: Thomas MacDonald filed the patent for this attractive machine on November 27, 1896. Note the gold leaves.



"Mail-Order" Graphophone: The Thornward was sold by Montgomery Ward in 1897, and was really a Type N top and a Type A motor.

BOOK REVIEWS, 1973-74

APM is in the process of being indexed for its first two years (1973-74) and free copies will be sent upon completion to all current subscribers. In the meantime, however, our detailed *Book Reviews* have proved so popular that we have listed below an alphabetical guide to all books and publications reviewed in APM for the last two years:

Books

- Bowers, Q. David. *Encyclopedia of Automatic Musical Instruments*, Aug.-Sept. 1973.
- Bridges, Glenn. *Pioneers in Brass*, May 1973
- Bruce, R.V. *Bell: The Conquest of Silence*, Mar. 1974.
- Carmichael, Bill. *Incredible Collectors, Weird Antiques, and Odd Hobbies*, Jan. 1974.
- Creighton, James. *Discopaedia of the Violin*, Oct. 1974.
- Edison Re-recording Laboratory. *Edison's Fabulous Phonograph*, Feb. 1973.
- Ferguson, Clarence. *The Edison Phonograph Company, etc.*, Feb. 1973.
- Hager, Charles. *When Was That Old Record Made?*, Apr. 1974.
- Hoover, Cynthia. *Music Machines American Style*, Apr. 1973.
- Jasen, David. *Recorded Ragtime, 1897-1958*, Dec. 1973.
- Karlin, Fred. *Edison Diamond Discs, 50001-52651*, Mar. 1973.
- Kimball, Robert & W. Bolcom. *Reminiscing with Sissle and Blake*, Feb. 1974.
- Ord-Hume, W. J. G. *Clockwork Music*, May 1974.
- Petts, Leonard. *The Story of Nipper and His Master's Voice*. Oct. 1973.
- Pleasants, Henry. *The Great American Popular Singers*, Nov. 1974.
- Smart, James. *The Sousa Band: A Discography*, Jan. 1973.
- Vanderbilt, Byron. *Thomas Edison, Chemist*, Aug.-Sept. 1974.

Reprints

- Agnard, J.-Paul. *Pathe Postcards*, June-July 1974.
- Edison National Historic Site. *Diary of Thomas A. Edison*, Dec. 1974.
- _____. *Edison Advertising Posters*, June-July 1974.
- Mandrake, Charles. *Miscellaneous Catalogs etc.*, Nov. 1973; Dec. 1974.
- New Amberola Phonograph Company. *Miscellaneous Catalogs, etc.*, Dec. 1974.

(Con't from page 15)

the increasing number of collectors, *and* the intense competition and resultant bidding-up of prices that is occurring in some areas, this may not last much longer. As to prices, Mr. Glenn suggests paying around 50¢ - \$1.00 each and Mr. Williams 10¢ to 50¢ for normal items found in flea markets and antique stores (more, of course, from record dealers or auction lists). Three cheers for that!

Both booklets contain numerous minor factual errors which suggest that their authors are not quite as expert in the field as one might expect. Mr. Glenn has quite a few dates wrong: Edison discs were first sold in 1913, not 1888; the phonograph was invented in 1877, not 1876; Columbia and Victor records sold for 75¢, not \$1.00 each, during the Depression; and so on. Mr. Williams too makes some embarrassing slips, and even odd conclusions: "Porgy and Bess" was not a post-Depression show; classifying Columbia as an acoustical record company and RCA Victor as an electrical one is highly misleading; Edison records *can* be readily played on modern equipment (especially well with the modified cartridge and stylus from IOI, mentioned above); original Edison machines are hardly "still in plentiful supply"; Albert Campbell was not primarily an "electrical recording artist"; and so on.

It would have been worthwhile for the authors to have sketched in the history of the phonograph industry, so that the beginner could put his "finds" in perspective. Facts such as when cylinders predominated, when discs replaced them, when double-sided records were introduced, when electrical recording began, when race and country music was first recorded, etc. would have been most helpful.

In summary, either (or both) of these guides could be useful to you if you are just beginning to collect records, or if you know someone who is. Glenn's *General Guide* is perhaps the more entertaining to read, but Williams' *Ideas* contains more specific references. Both guides are neatly mimeographed, and are available from the authors as follows: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, Pa. 19118 (\$1.25); and Wayne Glenn, Box 415, Nixa, Mo. 65714 (\$2.50). □

BOOK REVIEW

Tim Brooks

Ideas on Beginning a 78's Record Collection, by Frederick P. Williams, 49 pp.

A General Guide to the Collecting of Old Records, by Wayne Glenn, 36 pp.

How did you begin collecting? With an odd looking old phonograph which Aunt Tillie wanted to get rid of? A few old 78's which caught your eye in a junk shop? Through a collector friend who got you interested? However it was, if you're like most of us you probably had no idea what you were getting into until the bug had bitten -- and good!

Something that has long been needed in the field of record collecting is a good beginner's guide, to serve as an introduction to the *where*, *what* and *how* of collecting. Most of us have learned by stumbling upon books, magazines, dealers and good advice purely by accident -- all the time wondering how many *more* sources there were out there that we didn't yet know about. Experience can be a slow and very expensive teacher, and a little sound(!) advice on basics when we began would have been of great help.

Neither of the two new guidebooks reviewed here is likely to become the standard introduction to the field, for each has its faults, but both do contain much helpful information for the beginner. It should be noted at the outset that both are concerned with disc record collecting only, and do not cover cylinders or machines. Both guidebooks do cover the basic information that a new collector will need to know: where to find old records, how much to pay (in general terms), how to play them, and how to store them. In addition, there is a good deal of discussion about the philosophy of collecting -- at least the *author's* philosophy.

I would judge Williams' *Ideas* to be the more useful of the two, primarily because it contains more specific information and references for a beginner to pursue. In the first nine pages, Mr. Williams covers such topics as: *Where to Find Records*, *General Prices to Pay*, *Record Auctions*, *How to Play and Store 78's*, etc. Throughout his discussion, he constantly refers to specific sources; for example, under *Playing 78's on Modern Equipment* he refers us to the

excellent article on that subject by George Blacker and Robert Long in the April, 1973 issue of *High Fidelity* Magazine -- as well as to International Observatory Instruments which sells special cartridges and styluses for playing old records on modern equipment. Williams also provides a three-page bibliography of books, magazines, and pamphlets which the beginner will no doubt find invaluable. (This could have been improved by including a brief description of each publication, however).

The remaining 35 pages of the Williams' booklet is of more dubious value. The author seems to feel that long lists of names of performers, labels, and song titles that were associated with 78 rpm recording will be helpful to the new collector. Since little or no information is given about any of these entries, I do not see how this will help much. It is a little like browsing through a telephone book to find someone you *might* like to meet!

A General Guide to the Collecting of Old Records takes a slightly different approach, consisting mostly of general advice on looking for records, prices, and playing and storing them. It is very entertaining reading, for Mr. Glenn (a high school history teacher) has a friendly and engaging writing style, but the beginner is likely to come away with fewer of the specific references he needs than with Williams' *Ideas*. Glenn has only one short appendix, listing 9 books and other publications, "in no specific order", and few specific citations within the text. Nevertheless, as a good general talk on the "ins and outs" of collecting -- sort of a thinking through of objectives and means -- Mr. Glenn's discussion is definitely useful.

On the most difficult subject of all, how much to pay for records, both authors stay slightly on the conservative side, perhaps hoping, as Mr. Glenn puts it, that if enough people follow their advice, the hobby can be kept within the economic reach of all. Record collecting has long been one of the least expensive collecting hobbies, but with

(Con't on page 14)

(Con't from page 7)

NOTES

(1) Seaman vs. Johnson, U.S. Circuit Court, Eastern District, Pa., No. 20, October Sessions 1900. Affidavit No. 1 of E. R. Johnson, sworn Dec. 14, 1900, pp. 18-19.

(2) At least one case of an *Improved* record which is announced as a Berliner has turned up. Apparently this was one of the early takes which slipped through and was issued on Johnson's "new" label, in the fall of 1900.

When responding to our advertisers, please tell them where you saw their ad!

NOTICE

APM is glad to announce that Facsimile Catalogs #23 and #24 are finally ready to be mailed. Our thanks to **Star Phono Service** for the loan of their valuable *Victor Repair Manual*.

RESEARCH IN PROGRESS

I am currently doing research on the following recording artists: John Kimmel (accordion), J. Scott Skinner (violin), Peter J. Colon (accordion), James Morrison (Violin) and the Flanagan Brothers (accordion & banjo). Particularly the period 1920-1935. Also need pictures and other data. Will share results of research. Thanks. Gabriel Labbe, 6775 42nd Avenue, Rosemont, Montreal 410, Canada.

PHONOGRAPHS FOR SALE

Beautiful Orthophonic Credenza, complete and in mint condition. Please make offer. J. Gladstone, 31 W. 75th St., New York, N.Y. 10023.

Collector turning to other interests, so cylinder phonograph collection is up for sale. Includes 18 machines — Homes, Standards, Gems, Amberolas, Columbias, Puck etc. All complete with orig. reproducers and horns, in good working order. Also includes 500 cylinders. Man-nie Banner, 22380 Ivanhoe Lane, Southfield, Mich. 48076

Works for unknown make coin cylinder machine — moving mandrel! Prefer to trade. Duo Art Player stack, \$150. **Wanted:** Edison M Electric, any parts. Nickel-odeon parts, especially Mills Converter, violin rolls. Traveling east August, would like to meet other guy in 20's interested in antique trips, possibly partnership. Wally Wood, 1645 Ramona, Glendale, Calif. 91208. (6-75)

Pathe table-top model phonograph: Type R Olotonal. Has Olotonal Model 95 reproducer. Art deco case 17" square and motor appears to have been changed some time ago. First \$150. takes. **The Dials**, 190 West J, Benicia, Calif. 94510. (6-75)

Rare Edison Type S (2-4) Reproducer, all orig., \$125.; Mae Starr Phonograph doll, some chips on legs, original clothes, mechanically perfect with one cylinder record. Only \$250. Charlie Hummel, 61 Laurel Drive, Wayne, N.J. 07470. (6-75)

"Suitcase" Home Phonograph, ca. 1898, complete with orig. crank, but no reproducer. Orig. red/gold decal. Nice. \$175. plus shipping. Steve Freeman, 2534 W. 2nd, Brooklyn, N.Y. 11223

PHONOGRAPHS FOR SALE

The Great Atlantic & Pacific Antique Phonograph Co. presents some recent finds in fine condition: 1. Columbia Type QA Graphophone, \$185. 2. Columbia Q, only \$165. 3. Columbia Disc Graphophone, 10" turntable, front-mount, \$250.; 4. Victor Type E (Monarch Junior), rear-mount, \$365.; 5. Victor Type M (Monarch), rear-mount, rare, \$450.; 6. Edison Triumph Phonograph, "laboratory model", in large mahogany cylinder cabinet, 2-4 min. with Diamond B reproducer, only \$450.; All prices plus shipping. Call (516) 623-7019 after 4 pm or write to 660 Ashland Avenue, Baldwin, N.Y. 11510. (6-75)

Early Model Q Graphophone, no box, orig. key and reproducer; "Black base" Q Graphophone, orig. key & D reproducer, no box; Square Box Eagle, orig. reproducer & key. Above 3 machines excellent cond., with 10" repro horns, only \$175. each. Also: New York Type A Graphophone, make-shift crank, no reproducer, poor decal, needs renickeling, runs well mechanically, only \$135.; Home Grand Graphophone, (5"), nickeled parts beautifully restored, good case, orig. crank & reproducer, \$1250.; Unusual pre-Dictaphone Commercial Graphophone, banner decal, no motor or lid, orig. cabinet, only \$45. Write or call Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666. (201) 836-6293. (6-75)

Columbia 2-min. Type BK Graphophone, enamelled type, no carry lid, crank, reproducer. Good case, orig. decal, carriage sleeve sticks, must make room, so \$75. plus \$5.00 shipping and insurance. Steve Freeman, 2534 W. 2nd St., Brooklyn, N.Y. 11223.

PHONOGRAPHS WANTED

Edison Doll; Berliner; Zonophone; 5" Water Power; coin-operated; Class M ; Treadle; 5" GG Top; Triton and Class M motors, etc. Phonographs and parts. All advertising items (signs, needle boxes, pictures, catalogs, etc.). Jerry Madsen, 8115 Emerson Avenue South, Minneapolis, Minn. 55420.

(5-76)

Wanted: **Early Phonographs, Radios**, horns, parts, and related Memorabilia. Looking for cylinder records (any quantity), and cylinder cabinets; also piano rolls. Interested in individual pieces and collections. Please describe and price. Russ Brunning, 4541 W. Altadena Ave., Glendale, Ariz. 85304. (6-75)

Want Victor Automatic Orthophonic (acoustic reproducer, changes records and places them in drawer on left side of machine), must have excellent case. Steve Chapman, 419 Bird Lane, Waxahachie, Tex. 75165. (6-75)

Mr. Zonophone is looking for all models of Zonophone disc machines, parts, catalogs, etc. Give a Zonophone a home! Don Nelson, 50 Norton St., Freeport, N.Y. 11520.

Looking for Edison Opera, Concert, Idelia, or any other interesting type of phonograph or gramophone. Good prices. Please write to Ron Robinson, 334 Burlington Crescent, London, Ontario, Canada N5Z 3G7. (2-76)

HELP: I NEED PARTS!

Need two more black "bakelite" reproducers for Columbia Graphophone. Will say **Reproducer** in white letters. Buy or will trade original 12" high papier mache Nipper (pre-1910, in fine condition. Allen Koenigsberg, 3400 Snyder Ave., Brooklyn, N.Y. 11203.

HELP: I NEED PARTS!

Need wood or metal bell for Edison goose-neck, name plates for Columbia Eagle Graphophone, Send price & condition. Thanks. Delbert Savage, 9740 Elizabeth Ave., South Gate, Calif. 90280.

(6-75)

Rear-mounts and tone-arms for Victor I, II, V, or VI. Zonophone long-neck reproducer, turntable, and hold-down for Victor VI. Box for Edison Concert. Columbia fibre and brass gear combination or fibre alone. Large brass bevel gear or motor for Talkophone. Ira M. Dueltgen, 4126 N.E. 105th, Portland, Ore. 97220. (6-75)

Need original wooden horn for Victor II, or flowered brass. Joe Drago, 50 Spring St., Cambridge, Mass. 02141.

(8-75)

Wanted to buy original parts: Victor II, III, horn; elbow, screw-on cranks. Also Gem cover (keywind). Send price, condition. P. Rusbarsky, 96 Willow St., Bridgeport, Conn. 06610. (2-76)

Need original cranks for Columbia AJ, Au and C Graphophones. Can you help? Will buy or trade. Steve Freeman, 2534 W. 2nd Street Brooklyn, N.Y. 11223.

Need parts for two different Victor machines: first, VV 2_60_58925, need reproducer and tone arm; second, Type V,1,c 11, #53015, need complete reproducer and tone arm to fit on bracket and complete horn to fit on bracket. Thanks. Alton Vogel 704 E. Cameron Ave., Rockdale, Tex. 76567. (6-75)

Original case for Edison Triumph Phonograph. Will pay any reasonable price. Thanks. S. Andrishak, Fort George Museum, Box 66, Elk Point, Alberta, Canada.

HELP: I NEED PARTS!

Want tone-arm for Columbia Disc Graphophone Type BH. Also reproducer. John Smith 1924 Dolphin Blvd., St. Petersburg, Fla. 33707. (6-75)

Want reproducer, tone-arm and rear support base for Orthophonic Credenza, either early or late style. Fran Mayer, 18 Westview Ave., Roseland, N.J. 07068. Or (201) 226-0861.

Want Victor Exhibition reproducer and crank for Victrola VI. Also doors and hinges. Help! Joel Silverstein 34 Hillside Ave., Apt. 4B, New York, N.Y. 10040.

Need complete works or any parts for Columbia Cylinder Graphophone Type BG (Sovereign). Also reproducer for Talkophone, oak bell for Edison Cygnet horn. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (6-75)

RECORDS FOR SALE

CYLINDERS AND DISCS! Having trouble finding your wants? Send us **BOTH** your Want List and Sell/Trade List. We will catalog both and help find your wants. Please submit asking price and condition. Send **both** lists with SASE to **Remember When Record Exchange**, 3121 W. Greenway Rd., Phoenix, Ariz. 85023. (6-75)

Antique Record Auction: Large collection of rare oldies — Oxford, Lakeside, Standard, Columbia, Victor & many other labels. Single and double-sided records, odd sizes, vertical cut, comedy, party, recitation, etc. Also Stewart, Murray, Collins, Burr, Van Eps, and later records by a variety of artists and labels. Send long 20¢ SASE for lists closing Sept. 15, 1975. Carl A. Tessen, 1620 Columbia Ave., Oshkosh Wisconsin 54901. (6-75)



Tel: (201) 335-5040,

(201) 539-2195.

For the beginner: 78's at 50¢ a pound!

EDISON: A continuing stock of early machines, discs, cylinders, and information on how to get more out of your hobby.

VICTOR: *Nipper Lives!* For the beginner or the advanced collector — horn machines, Victrolas, and related research material!

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JAZZ: *Bix Lives!* From Ammons to Zez Confrey — an outstanding collection of out-of-print LP's, 78's, & 45's, plus where to hear it live in Metro N.Y.-N.J., Courtesy of the New Jersey Jazz Society.

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Hours: Wed, Thur, Sat, 10-5; Fri, 12-4; Sun, 12-3.

RECORDS FOR SALE

AUCTION LISTS: Cylinders and 78's of all types, from a stock of 40,000. Only \$1.00 per year, refundable. Also buy collections of hot jazz. Paul Burgess, Box 12-A, Friendship, Me. 04547. (8-75)

RECORDS WANTED

Odd-label, acoustically recorded discs wanted — Rex, Eagle, etc. Also pre-1925 dealers' record and phonograph advertising. Send lists please. Ken Barnes, 261 So. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

RECORDS WANTED

Benny Goodman trio, quartet, sextet, excellent and new. Rock & Roll 78's, Helen Kane, James P. Johnson. Describe, price, or trade. Don Hauser, Box 1233, Alhambra, Calif. 91802.

Looking for Edison Blue Amberol #5502, *Baby Your Mother Like She Babied You* by Scanlan. Will buy or trade. Thanks. Russ Bruning 4541 W. Altadena Ave., Glendale, Ariz. 85304. (6-75)

Say you saw it in APM!

RECORDS WANTED

7" discs wanted — especially Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. Ken Barnes, 261 S. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

Wonder (not Little Wonder) and Vitaphone 7" discs. Describe and price, c/o APM.

Want cylinders by the North American Phonograph Co. in good condition. Will pay very good prices or offer excellent trading material. J. R. Wilkins, 1619 S. Cooper, #154, Arlington, Tex. 76010.

PRINTED ITEMS FOR SALE

Oxford and Silvertone Records, 1911 - 1918. A new publication listing over 1400 10" and 12" discs produced by Columbia. Indexed 3 ways with full artist identification; over 60 pages, only \$2.75. New Amberola Phonograph Co., 133 Main Street, St. Johnsbury, Vt. 05819. (7-75)

Attention Edison Fans! Edison Diamond Disc Phonograph Book, entitled *Edison and Music*. Illustrates many machines from \$95. to \$6500. Three colors, beautifully and accurately printed. Sent first class mail for only \$6.00 securely wrapped. Also early Edison poster showing 20 different cylinder phonograph outfits, printed both sides, two colors, 18" by 24", only \$2.50 ppd. Satisfaction guaranteed! Order from Bill Brainerd, Old Inn Antiques, Box 253, Muir, Mich. 48860.

Say you saw it in APM!

PRINTED ITEMS FOR SALE

To add to your enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, **The Hillandale News**, by airmail for \$6.00 per year, or \$5.00 via seamount. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made out to the C. L. P. G. S.

Victor Repair Manual, 64 pages, beautifully illustrated with detailed instructions on many outside and inside horn Victors. Only \$4.95 from APM! Order today.

Catalog of phonograph, player piano, music box, etc. books, reprints and records. 60 pages of goodies! \$1.00 ppd., refundable first order. **The Vestal Press, P. O. Box 97, Vestal 48, N.Y. 13850.**

(7-75)

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many other facets of the history of recording. Annual subscription is \$4.00, or \$8.00 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review, 19 Glendale Rd., Bournemouth, England BH6 4JA.**

Phonograph collectors, join **The American Phonograph Society**. Receive the quarterly **Journal** and four **Newsletters**. Receive free reprints and stereoscopic phonograph cards. For more information, send 10¢ stamp. For one-year membership, send \$6.50 **The American Phonograph Society, P. O. Box 5046, Berkeley, Cal. 94705. (10-75)**

"His Master's Voice Was Eldridge R. Johnson" A Hard Cover Book by E. R. Fenimore Johnson



An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

Send check to **Gold Star Publishing Company, 90 Cricket Avenue, Ardmore, Pa. 19003** for \$10.00, plus postage of 26¢. For Canada, add 8¢ extra postage. Pennsylvania residents please add 6% sales tax. *Dealers Inquiries Invited.*

PRINTED ITEMS WANTED

Pre-1920 record catalogs and supplements, many labels needed for research. Will buy individually or in lots, or trade large list of catalogs and phono items. Please write — you'll be glad you did! Tim Brooks, 1940-80th St., Jackson Heights, N.Y. 11370.

Say you saw it in APM!

ITEMS FOR TRADE

Willing to trade 10" and 12" rare *Star* disc records and also *United* discs and *Little Wonder* and *Lakeside*. Any suggestions? Don Nelson, 50 Norton, Freeport, N.Y. 11520

Have Type AB (2" & 5") McDonald Graphophone for trade. See my want list in this issue of APM under "Phonographs Wanted". Jerry Madsen, 8115 Wmerson Avenue South, Minneapolis, Minn. 55420. (6-75)

Royal Purple and Concert series Blue Amberols offered in trade. Send for my want list, enclosing list of your "needs". Earl Mathewson, 141 - Fourth St., Toronto, Ont., Canada M8V 2Y6. (8-75)

MISCELLANEOUS FOR SALE

Edison long-play diamond discs #10001 thru 10008 and 30002; mint nickel Edison LP head in orig. box and orig. LP gear attachment, \$460. for all. Kenneth Snowden, 2211 Jones St., San Francisco Calif. 94137. (7-75)

Tom Pollard announces the sale of his business to **Musical Americana Talking Machine Co.**, 381 N. Manchester Ave. Campbell, Calif. 95008. Business as usual on or about July 1, 1975. Our best to all past and future customers.

MISCELLANEOUS FOR SALE

Red rubber gaskets for Victrola No. 2 Reproducers, \$1.00 per set ppd. Antique Phonographs, c/o John Nagy RR #1, Box 135, Walcott, Iowa 52773. (6-75)

Ragtime Rastus jointed dancing doll for Victor and most other disc machines. Exact reproduction of original. Complete doll & mechanism ready to dance. Send \$1.00 for color photo (applicable to purchase), or \$38.50 plus post. Satisfaction guaranteed of course. Individual parts available, prices on request. George Zalewski, 30 Lakeview Dr., Patchogue, N.Y. 11772. (7-75)

Will do antique radio repair & restoration. Have 01A's and 199's. Write for details. Bill Cahill, 1200 Ashland, Detroit, Mich. 48215. (6-75)

MISCELLANEOUS WANTED

Want blank cylinder records. Please quote quantities available and prices. Also nooks about Uncle Josh Weathersby and Punkin Center. Terry W. Cheek, 189 Woodland Terrace, W. Lafayette, Ind. 47906.

Magazine ads, stereo view cards, postcards, paperweights, advertising Edison or Victor phonographs. Describe please and price. All letters answered. Lillian K. Parmerter, P. O. Box 275, Pompton Lakes, N.J. 07442.

Collector wants horn phonographs, musical automata, early wireless, unusual old telephones. Cash or trade. Please write. Bill Hoffman, 2570 Falcon Street, East Meadow, N.Y. 11554. (7-75)

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for ones needed for research.

MISCELLANEOUS WANTED

Lux Novelty clocks in good original condition. Also old tobacco and cigarette tins. Price & cond. Steve Freeman, 2534 W. 2nd, Brooklyn, N.Y. 11223.

Want Mills Violano, matching record cabinet for Victor VI, cabinet to hold discs and also discs for 15½" Regina Music Box. Foster Stulen, 18 Holyoke Road, Somerville, Mass. 02143. (8-75)

Just starting in old phonograph hobby. Would like to hear from anyone on this subject. Why not help a newcomer? Jack Haggard, 3785 Eve Cir., #K, Mira Loma, Cal. 91752.

ANTIQUE SHOPS

When in New York, visit **BACK PAGES ANTIQUES** for quality brass and oak at reasonable prices. Located at 3011 Avenue J, Brooklyn, N.Y. 11210. Or call (212) 252-7874. Now buying old decorative Wurlitzer jukeboxes. Thanks.

SERVICES

Custom repairs. Almost any gears or parts made. Write first. Have you sent in your *Survey Form*? **Star Phono Service**, 609 Fermery Drive, New Milford, N.J. 07646. (6-75)

All dents removed from brass and pewter horn bells, up to 16½" bell, \$10.; 18½" bell, \$12.; etc. plus post. Satisfaction guaranteed. Cecil Dancer, 1163 Cherry Ave., San Jose, Calif. 95125. Or (408) 286-0526. (6-75)

PLEASE NOTE: All ads for the Aug. - Sept. issue must be received before **August 25, 1975.** Remember, when you advertise in APM, you get results!